

UNIVERSITY OF TASMANIA  
Conservatorium of Music

Assessment presentation for the degree of Master of Music;  
Performance Units 1-3 (Recital, Chamber & Concerto Repertoire)

STUDENT: 868949, Philippe BORER.

-8 original tapes submitted (plus 2 copies of each)  
-1 video tape submitted (plus 1 copy)

**PROGRAMME NOTES**

by

Ph. Borer (J.deV.)

STUDENT NAME 868949 Philippe BORER

<u>RECITAL REPERTOIRE</u>	<u>COMPOSER</u>	<u>APPROXIMATE DURATION</u>
<u>Ciaccona</u> a Violino Solo BWV 1004	J. S. BACH	20 minutes
<u>Le Vent d'Automne</u> , for Violin and Bassoon	P.X. BORER	12 minutes
- "Der Erlkönig", <u>Grand Caprice</u> Op.26 after Schubert's D.328 (Op.1)	H. W. ERNST	5 minutes
- Version for Solo Viola by Ph.Borer		5 minutes
<u>Cloud Patterns</u> , for Solo Viola	Don KAY	10 minutes
<u>Water Pools</u> , for Solo Violin	Don KAY	4 minutes
<u>Caprices</u> , Op.1 No.1 and 6	N. PAGANINI	10 minutes
<u>Sonata</u> in D major, Op.16, for Violin and Piano	O. SCHOECK	23 minutes
<u>Sonata</u> in A minor, D.821 (Version with guitar by Ph.Borer)	F. SCHUBERT	23 minutes
<u>Capriccio</u> , (No.9 of the op.posth.)	H. VIEUXTEMPS	5 minutes
<u>Sonatas</u> Op.27:	E. YSAYE	
- No. 2 (to Jacques Thibaud)		23 minutes
- No. 4 (to Fritz Kreisler)		18 minutes
<u>CHAMBER OR ENSEMBLE REPERTOIRE</u>		
<u>Quartet</u> in G minor Op.10, No.1	C. DEBUSSY	28 minutes
<u>Trio</u> for Piano, Violin & Cello in G major, "all ongarese"	J. HAYDN	15 minutes
<u>Divertimento</u> , K.136	W.A. MOZART	15 minutes
<u>Allegro in E major</u> , for String Quartet	N. PAGANINI	8 minutes
<u>Trio</u> , for Bassoon, Violin & Cello Op.33, No.3	F.R. GEBAUER	12 minutes
<u>Quartet No.1</u>	L. JANACEK	20 minutes
<u>CONCERTO REPERTOIRE</u>		
<u>Violin Concerto</u> Op.14, f sharp minor	H. WIENIAWSKI	
<u>Violin Concerto</u> Op.56	J.F. PERRENOUD	

Supervisor's Signature

*Philippe Borer*





## GOETHE SOCIETY

Thursday, 23 July 1987, University Centre

### Othmar SCHOECK

Swiss composer, b. Brunnen, Canton Schwyz, 1 Sept., 1886.

O. Schoeck studied at the Conservatory ZURICH and undertook further studies at LEIPZIG under Max Reger (of whose influence, however, little is to be discerned in his own work.) He became conductor in St. GALLEN. As a pianist he was known as an admirable accompanist of his own and other composers' songs.

He wrote 400 songs, 1 Violin Concerto, 2 Violin and Piano Sonatas, several operas, string quartets etc.. He was one of the most forceful personalities among Swiss composers and probably the most typical representative of a specifically Swiss art of composition. He may also be regarded as a direct descendant of the line of German song from Schubert to Wolf, and perhaps its last great exponent. For he belongs spiritually to the Romantic past, as may be judged from his choice of the poetry for his works: Eichendorff, Mörike, Claudius, GOETHE, Keller, Hesse.

SCHOECK's style is in the first place determined by melody. He is capable, as perhaps no other composer among his contemporaries, of expressing himself by means of the most simple melodies, often of an almost folk-song type, as convincingly as through widespanned melodic curves of the most compelling expressiveness.

SCHOECK's first Violin and Piano Sonata (1909) historically, stands between St. SAENS' second Sonata (1896) and DEBUSSY's Sonata (1917) and FAURÉ's second Sonata, (also 1917).

The work is of deep Romantic expression in its first movement, refers strongly to BACH in the second movement (E major Partita!) and makes largely use of Swiss popular songs in the last one.

SCHOECK dedicated this Sonata to the great Hungarian violinist Stefi GEYER (with whom BARTOK was also unsuccessfully in love).



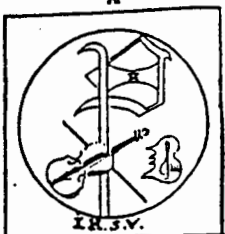
STEFI GEYER

J. de V.

Violin: PHILIP BORER  
Piano: LING EN PEI



Othmar Schoeck



TASMANIAN MUSEUM AND ART GALLERY

SUNDAY 2ND AUGUST, 1987



Eugene Ysaÿe

(b. Liege 1858, d. Brussels 1931)

Sonata for unaccompanied Violin Op.27, No.2

"The genius of Bach frightens anyone who would follow the path of his Sonatas and Partitas. There is there, which it will never be possible to overreach. However ... I am thinking of a work essentially constructed" pour et par le Violon," by attempting to follow the specific expression of one or another great violinist of the present day."

The year is 1924. Eugene Ysaÿe has just heard his colleague, the Hungarian violinist J. Szigeti performing a Bach Partita. The spark of perfection kindled by the admirable bow of Hubay's disciple set the creative imagination of the Belgian Master alight.

He returns home, and by the end of that night, he has drawn up the plan of his six Sonatas dedicated to Szigeti, Thibaud, Enesco, Kreisler, Crickboom and Quiroga.

Ysaÿe's solo sonatas can be seen both as a summary of, and as a springboard for, violin technique at the start of the twentieth century, in much the same way as Paganini's works had once extended the limits and encouraged creative exploration in the nineteenth. At the same time, each of these sonatas is a musical and poetical portrait of the person to whom it is dedicated.

The Second Sonata bears a dedication to the French violinist Jacques Thibaud. It is full of cryptic symbolism to correspond to the character of this highly intelligent artist. The musical and conceptual basis is a quote from the Gregorian chorale invocation "DIES IRAE".

In the first movement (Obsession), a variation-like statement of the chorale is confronted with peremptorily recurring fragments taken from Bach E-major prelude.

Ysaÿe's genius restore to life two fascinating aspects of Thibaud's complex personality. The French virtuoso was well-known for his wittiness and he was a master of the "Jeu d'esprit". (He really deserves his admirable anagram: **J'ASTIQUE DU BACH.**)

1. 2. 3. 4. 5. 6. 14. 13. 11. 12. 3. 9.

On the other hand, he was an artist of the deepest musical intelligence (particularly in his interpretations of Bach) and a man marked by fate - the last tragic event being the air crash where he found death in 1953, sharing the destiny of his young colleague and fellow-countrywoman, Ginette Neveu, who died four years earlier in similar circumstances. (For a poetic explanation, see: Boileau-Narcezac, "Le Mauvais Oeil" Folio, Paris.)

The second movement (Malinconia), with muted strings, is written in two voices and concludes with an echoing of the DIES IRAE, in the character of a plainsong.

The third movement (Danse des Ombres) is a Sarabande with six variations. It is impregnated with an atmosphere of religious mysticism, and archaic, occult knowledge. The polyphonic writing is very much structured like the mediaeval window-glass makers' masterpieces. (J.S.!)

The tragic character of the DIES IRAE reaches its climax in the last movement (Les Furies).

J. de V.  
Winter 1987

VIOLIN - PHILIPPE BORER



Thibaud et Ysaye.



Joseph Szigeti.



Eugene Ysaÿe

(b. Liege 1858, d. Brussels 1931)



Sonata for unaccompanied Violin Op.27, No. 4

"The genius of Bach frightens anyone who would follow the path of his Sonatas and Partitas. There is there which it will never be possible to overreach. However ... I am thinking of a work essentially constructed "pour et par le Violon," by attempting to follow the specific expression of one or another great violinist of the present day."

The year is 1924. Eugene Ysaÿe has just heard his colleague, the Hungarian violinist J. Szigeti performing a Bach Partita. The spark of perfection kindled by the admirable bow of Hubay's disciple set the creative imagination of the Belgian Master alight.

He returns home, and by the end of that night, he has drawn up the plan of his six Sonatas dedicated to Szigeti, Thibaud, Enesco, Kreisler, Crickboom and Quiroga.

Ysaÿe's solo sonatas can be seen both as a summary of, and as a springboard for, violin technique at the start of the twentieth century, in much the same way as Paganini's works had once extended the limits and encouraged creative exploration in the nineteenth. At the same time, each of these sonatas is a musical and poetical portrait of the person to whom it is dedicated.

The Sonata No.4 was written for the Austrian violinist Fritz KREISLER (who responded immediately to this dedication with his own "Introduction & Solo Caprice", dedicated to "Eugene Ysaÿe, le maître et l'ami.")

The first movement (Allemande lento maestoso) reflects Kreisler's nobleness of style and majestic phrasing, which were, with his magnetic tone and feeling for melodic beauty, the striking characteristics of his playing.

The second movement (Sarabande), uses the early baroque technique of the ostinato. The G-F-E-A motive appears 43 times. This Sarabande, which refers also to the last of BIBER's "Mystery Sonatas" is full of cryptic symbolism. According to the Swiss musicologist B. BASILE, who defines this Sarabande as the musical equivalent of a Tibetan Mandala<sup>2</sup>, the architectonic structure of the piece (based on the square and the circle) is an attempt at transcribing symbolically the name of Fritz KREISLER in the form of a musical anagram.

KREISLER was the composer of a series of enchanting encore<sup>4</sup> pieces, some pseudo-Classical and ascribed by him, to earlier masters, such as PUGNANI or TARTINI, quite falsely, others with typical Viennese flavour ("Liebesleid" "Liebesfreud", etc...)

The third movement (FINALE) is a pastiche on KREISLER's pastiches! It consists of a 5/4 Presto which combines the virtuosity of a baroque toccata with the charm and wittiness of a "Caprice Viennois". A central section brings back to the rhythm of the prelude. The movement is punctuated by the spark of two harmonics.

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1.  
YSAÿE, who used to play the 24 "Capricci", shared the opinion of SCHUMANN and LISZT who considered them as masterworks of poetry and virtuosity. Paganini's virtuosity, for Ysaÿe, contained the essence of instrumental poetry and the term of virtuoso is to be understood here in its etymological sense (Latin: virtus). He writes: "Paganini est l'objet de ma constante admiration, et je l'entends aujourd'hui, mieux peut-être que ne l'ont entendu ses contemporains". (A. Ysaÿe: "Eugene YSAÿE, sa vie, son oeuvre son influence" Bruxelles, 1947).

2.  
See: G. TUCCI, "Teoria e pratica del mandala" Roma, 1955.

J. de V. October 87

Australian Premiere

CLOUD PATTERNS

\* for Solo Viola \*

by DON KAY

*"J'aime les nuages... les nuages  
qui passent ... là-bas... là-bas...  
les merveilleux nuages!"*

Composer's note on "Cloud Patterns"

Fascination with the ephemeral and insubstantial nature of clouds is the inspiration for this work. Clouds can evoke a variety of moods and suggest, for example, frivolity, foreboding, whimsy, menace and wistfulness.

The often fleeting, temporary patterns emphasise their sense of impermanence.

Structurally, the piece is built from several small recurring ideas characterised by such things as slow moving harmonics, chromatic inflexions, occasional wide leaps and brief rushes of notes and generally quiet dynamics. A contrasting, waltz-like idea in which the augmented 4th is a dominant interval serves as a foil to the more ethereal passages. Generally, the sequencing of the ideas endeavours to convey an unpredictable quality with suggestions of soft, filmy edges and only occasional clear definitions.

Don Kay

Tasmanian Museum & Art Gallery, Friday 29th July 1988, Philippe Borer, Viola.

Biographical Notes on DON KAY

Don Kay was born in Smithton, Tasmania, in 1933 and completed his secondary schooling at The Launceston Church Grammar School. He gained his Bachelor of Music at The University of Melbourne and began a school teaching career at Colac, Victoria. In 1959 he travelled to London, continuing his school music teaching and taking private composition lessons sporadically from Malcolm Williamson over the next six years. These experiences began a concern to not only compose music more appropriate for young people, but to encourage them to learn by composing their own music.

Returning to Hobart with a young family, Don took the position of Lecturer of Music at the Hobart Teachers' College in 1965. He immediately experimented with ideas concerned with creative music courses in teacher training and composed works such as RAPUNZEL, a 40 minute opera, for college students to perform to young children in Hobart. During 1965 to 1967 much linking of the creative arts was beginning to take hold at the College, and Don continued to develop these ideas when appointed to the staff of The Tasmanian Conservatorium of Music in 1967. He has remained there ever since, teaching in the areas of Music Education and Composition. He became a Senior Lecturer in 1975. He has served on National and State committees such as A.S.M.E. and A.S.E.A. and has led workshops on creative music and related arts at International and National Conferences concerned with the arts in education.

Don Kay has always felt very strongly about being Tasmanian and has wanted to show that it is possible to be fulfilled as a composer and contribute to Tasmanian experience without having to live in a larger centre. Increasingly his work is being influenced by things Tasmanian and such works as 'THERE IS AN ISLAND...', a cantata for children's choir and Symphony Orchestra; 'NORTHWARD THE STRAIT', a choral suite for Soprano and Baritone soloists, Mixed Chorus and Symphonic Wind Band, with words by GWEN HARWOOD (a several times collaborator); 'HASTINGS TRIPTYCH' for Flute and Piano; and most recently, 'TASMANIA SYMPHONY - THE LEGEND OF MOINEE - FOR 'CELLO AND ORCHESTRA' testify to his concern to identify with Tasmanian landscape and history.



Heinrich W. Ernst

(b. Raussnitz, Moravia 1814-d. Nizza, 1865)

Der Erlkönig (The Erlking), Grand Caprice, Op. 26

Historical notes:

Ernst studied in Vienna with Böhm and Mayseder and in Paris with de Beriot. As a performer on the violin and viola he had an extraordinary technique and a warm colourful tone. He was a great admirer of Paganini, even going so far as to follow him from place to place to observe his style and technique. He eventually became friendly with his eminent Italian colleague, and so nearly approached his virtuosity that Paganini once half-jokingly remarked, "Il faut se mefier de vous!"

Ernst's compositions include six polyphonic studies, some of which even exceed the technical requirements of Paganini's caprices. They are followed by the transcription of Schubert's "Erlkönig" which constitutes the crowning piece of Ernst's art of violin playing. The piece, dedicated to "The poets-Schubert and Paganini" is the most striking demonstration of the polyphonic resources of the violin ever written.

This transcription may perhaps be opposed for devotional sentiments, but as an unaccompanied piece of violin music, and as a study, it is without example in the whole world's literature for superiority of dramatic expression.

Goethe's admirable poem is transmuted here in pure instrumental music by the astonishing and almost alchemical process of the transcription:

The Erlking

Johann Wolfgang von Goethe

Who rides so late through night and wind?  
It is the father with his child;  
He holds the boy safe in his arms,  
He grasps him surely, he keeps him warm...

Wer reitet so spät durch Nacht und Wind?  
Es ist der Vater mit seinem Kind;  
Er hat den Knaben wohl in dem Arm  
Er fasst ihn sicher, er hält ihn warm...

J. de V., April 1988.

Philippe Borer - Violin

GOETHE SOCIETY 27th April, 1988 8pm

Heinrich W. ERNST

(né à Raussnitz -Moravie- en 1814, mort à Nice en 1865)

DER ERLKOENIG, (le roi des Aulnes), Grand Caprice, Op. 26

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Notes historiques :

ERNST a étudié, entre autres, à Vienne avec BOEHM et MAYSEDER ainsi qu'à Paris avec BERIOT.

Sa technique extraordinaire ainsi qu'une sonorité chaude et colorée caractérisaient ses prestations, aussi bien au violon qu'à l'alto. Grand admirateur de PAGANINI, il le suivait de salle en salle afin d'observer son style et sa technique. Il devint finalement l'ami de cet éminent collègue italien. Sa virtuosité se rapprochant à tel point de celle de PAGANINI, ce dernier lui déclara un jour, -mi-sérieux,- "Il faut se méfier de vous" (1)

Les compositions de ERNST comportent six études polyphoniques dont quelques unes dépassent même les exigences techniques des "caprices" de PAGANINI. Elles sont suivies par la transcription du "Roi des Aulnes" de SCHUBERT, oeuvre qui constitue le summum de l'art qu'avait ERNST, de jouer le violon.

Ce morceau, dédié aux "Poètes Schubert et Paganini", est la démonstration la plus saisissante jamais écrite, des ressources polyphoniques du violon.

Une telle transcription ne sera pas facilement accueillie par les puristes. Mais en tant que pièce de musique pour violon seul et comme étude, elle est sans exemple dans toute la littérature musicale mondiale, pour la supériorité de l'expression dramatique.

L'admirable poème de GOETHE est transmué ici en pure musique instrumentale par le processus étonnant et presque alchimique de la transcription :

Wer reitet so spät durch Nacht und Wind ?  
Es ist der Vater mit seinem Kind.  
Er hat den Knaben wohl in dem Arm  
Er fasst ihn sicher, er hält ihn warm...

(1) En français dans le texte.

J. de V., avril 1988

Trad. française BA.B., juin 1988

- SALLE de la CITE - Philippe Borer, violon.

2.

# LE ROI DES AULNES

Qui chevauche si tard dans la nuit et le vent?  
C'est le père avec son enfant.  
Il serre le jeune garçon dans ses bras,  
Il le tient au chaud, il le protège.

— Mon fils pourquoi caches-tu peureusement ton

— Père, ne vois-tu pas le Roi des Aulnes? <sup>[visage?</sup>

Le Roi des Aulnes avec sa couronne et sa traine?

— Mon fils, c'est une trainée de brume.

— Cher enfant, viens, partons ensemble!

Je jouerai tant de jolis jeux avec toi!

Tant de fleurs émaillent le rivage!

Ma mère a de beaux vêtements d'or.

— Mon père, mon père, mais n'entends-tu pas,

Ce que le Roi des Aulnes me promet tout bas?

— Du calme, rassure-toi, mon enfant,

C'est le bruit du vent dans les feuilles sèches.

— Veux, fin jeune garçon, tu venir avec moi?

Mes filles s'occuperont de toi gentiment.

Ce sont elles qui mènent la ronde nocturne,

Elles te berceront par leurs danses et leurs chants.

— Mon père, mon père, ne vois-tu pas là-bas,

Danser dans l'ombre les filles du Roi des Aulnes?

— Mon fils, mon fils, je vois bien en effet,

Ces ombres grises ce sont de vieux saules.

— Je t'aime, ton beau corps me tente,

Si tu n'es pas consentant, je te fais violence!

— Père, père, voilà qu'il me prend!

Le Roi des Aulnes m'a fait mal!

Le père frissonne, il presse son cheval,

Il serre sur sa poitrine l'enfant qui gémit.

A grand-peine, il arrive à la ferme.

Dans ses bras l'enfant était mort.

GOETHE.





"Partia seconda a Violino Solo", 5th Movement:

### **Ciaccona**

The year is 1720. J.S. Bach has just completed his set of 6 Solo Sonatas and Partitas, a result of his violinistic experience at Weimar and Cöthen.

At 35 he is as a performer on the violin at his very best. The sheer command of technique and expression shown in these pieces for solo violin leaves one breathless. There is no doubt that he played them himself - probably in church - but the title page of the autograph manuscript, written in Italian as well as the indications of movements etc..., suggests irresistibly that Bach wrote it out as a presentation copy for an Italian colleague. The recent theory of a dedication to A. Viraldi is satisfying both historically and musically and is likely to set the interpretative imagination of modern violinists alight.

### **A visionary self-portrait**

Musicians through the ages have revered the Ciaccona as one of the treasures of their art. The work is of a supremely organic structure and makes use of symbolic number-relationships.

The structural principle which is active in the construction of a single measure (3/4 after-beatite) also prevails in the work's macrocosm: the principle of triplicity, with the intensified middle. On two outer pillars in minor, the genius architect mounts an architrave in major.

The large overall form of the Ciaccona in its tripartite nature grows out of the many small groups of three: thus the morning, midday and evening of many days become the growth, maturity and passing away of life.

We find another parallel in the pictorial arts: the triptych. If we think of the two outer wings as belonging to worldly life, the middle piece, as painted on a background of gold, radiates the transcendency of a higher revelation. We find, engraved in the three volets, the 64 differentiated aspects of the double-faced Thema.

These 64 variations (of 4 measures each) form the fine texture of the Ciaccona. Some are written in a brilliant virtuoso style, others are of truly Vivaldian fantasy and exuberance.

64 is the other key number used by Bach in its symbolic acceptance.

- 64 expresses the realisation of a totality.
- In alchemy, it represents the number of years necessary to achieve Transmutation.
- It is of course also the number related to the Sign of the Cross. (4x4x4)
- 64 corresponds to the duration of Bach's life.

**Pierre blanche sur  
Pierre noire**

The 64 Variations of the Ciaccona can be seen as the 64 minor and major squares of a musical chessboard on which the Composer, through harmonic strategy, gains the inner victory (I.H.S. = V).

"Music is meant to  
express what cannot  
be expressed". C. Debussy

### Claude DEBUSSY Quartet Op 10

DEBUSSY was thirty when he composed his String Quartet. Completed in February 1893, it was first performed on 29 December of that year at Salle Pleyel, Paris, by the Ysaye Quartet, to whom it was dedicated. Debussy was so enthusiastic about Ysaye's interpretation that he decided to complete the following year three Nocturnes for Violin and Orchestra "written for Eugene Ysaye, a man I love and admire. Indeed, these Nocturnes can only be played by Ysaye. If Apollo himself were to ask me for them, I should have to refuse him!"

Several sources of influence can be discerned in the music of Debussy. In the early biography by L. Laloy, Debussy is said to have been greatly affected by the gipsy music heard in Moscow and the surrounding country and this certainly appears when he writes for the Strings, especially in the Quartet and in the Violin and Piano Sonata. In the second movement of the Quartet, we find another exotic influence (Javanese Gamelang). Musicologists have discovered numerous other influences but, as Pierre BOULEZ himself declares: "The work of Debussy defies analysis".

The essential basis of DEBUSSY's aesthetic is very much in affinity with that which underlies MALLARME's poetry. MALLARME was the chief protagonist of the Symbolist Movement which had made its appearance with BEAUDELAIRE and his famous poem "CORRESPONDANCES", and had reached its climax in the years 1884-93. The origins of Symbolism can be easily traced back to PLATO (Doctrine of the Ideas) and to the pseudo-Denis the AREOPAGITE ("The truth is that visible things are the image of things invisible"). At the present time, it finds an admirable echo in the works of the great French writer Michel TOURNIER ("Tout est Signe...").

What the Symbolists sought was "the essence of things" and the "inexpressible", undistorted by banal spatial categories or pompous rhetoric, and DEBUSSY'S artistic motto ("Music is meant to express what cannot be expressed") must be placed in this context as well as STRAVINSKY's penetrating remark: "The empty eyes of Debussy's music are more expressive than expression". One could say that DEBUSSY uses chords like MALLARME uses words, as mirrors which concentrate the light from a hundred different angles upon the exact meaning and not the meaning itself. DEBUSSY creates a symbolic ensemble, incantatory and evocative of the "hidden idea".

DEBUSSY's music, like the admirable poetry of MALLARME, MAETERLINK or POE, with its mysterious symbols and correspondances takes up beyond Space and Time.

As Michel TOURNIER writes: "A nos coeurs, l'oeuvre d'art apporte un peu d'éternité" (fragments of eternity) "C'est le remède souverain, le havre de paix vers lequel nous soupirons, une goutte d'eau sur nos lèvres fiévreuses" (In "Le Roi des AULNES" Paris, 1970)

J. de V., Oct. 1987

Rachel Bremner, Christina Sigrist, (Violins), Philippe Borer (Viola),  
Ivan James (Cello).

1st November, 1987, Town Hall Hobart.

Bière:

## Un concert inhabituel

Une fois n'est pas coutume: le groupe d'animation du Pied du Jura recevait vendredi 24 juin l'orchestre de Ribaupierre de Vevey en la grande Salle de Bière. Au programme: les grands noms du répertoire classique, un soliste neuchâtelois tout à fait exceptionnel...

Était-ce la saison des foins, était-ce le manque d'informations ou simplement l'indifférence? le concert organisé par le GAPJ ce soir-là n'aura ni soulevé des passions, ni appelé un public nombreux à venir partager un grand moment de la musique. Salle clairsemée en effet, les Bironiens ne se sont pas bousculés au portillon. Dommage, car le concert, lui, promettait d'être de haut niveau. Devant cette réalité, les musiciens ont, pour leur part, eu quelque peine à contenir leur déception.

Programme prometteur, malgré tout, avec à l'affiche Wieniawski, Sibelius, Tchaïkovski et Strauss. Johann Strauss, on le connaît par sa verve et son tempérament tout empreint de la vie et jovialité viennoise. Tels auraient dû être les caractères de la pièce d'introduction (*ouverture du Baron Tzigane*) et de la *Valse de l'Empe-*

reur que l'orchestre a eu beaucoup de peine à mettre en évidence. Mais le point fort de cette soirée musicale aura été le Concerto pour violon et orchestre n° 1 en fa dièse mineur (op. 14) de Wieniawski. Difficile et sensible. Cette pièce importante a permis au soliste — Philippe BORER — de faire partager un moment unique. Véritable virtuose, le soliste neuchâtelois — un violoniste, altiste et pianiste confirmé — n'en est pas à ses premiers coups d'essai. En effet, PHILIPPE BORER poursuit aujourd'hui sa carrière en Australie. Après des études à Neuchâtel avec Roger Boss et Théo Loosli, Philippe Borer a travaillé avec Hans Heinz Schneeberger à Bâle, le professeur Max Rostal à Berne et Ruggero Ricci en Italie. Après une période consacrée à l'enseignement, il s'est vu offrir par l'Université de Tasmanie (Australie) une bourse d'étude qui

lui permet de poursuivre un programme de recherche dans le domaine de la technique instrumentale. Il rédige actuellement une thèse sur le violon en Australie en collaboration avec l'éminent musicien australien, le professeur David Cubbin et avec le célèbre virtuose et pédagogue, Jan Sedička. En plus de son activité de concertiste, il procède à l'enregistrement et à l'édition d'œuvres du répertoire romantique et moderne.

RT

Théâtre de L... ..

Paris 24 Juin 1958

Crédit de

Paris 24 Juin 1958

VEND

## Chronique d'un mélomane

# r et le talent

L'Orchestre de Ribaupierre à Corseaux,  
l'Orchestre d'Etat polonais à Beaulieu et  
la révélation d'un jeune poète du piano:  
Frank Lévy, à la salle Paderewski

Le plus beau moment de la soirée fut sans doute le mouvement lent du *Concerto pour violon No 1 en fa dièse mineur* de Wieniawski, qui est d'ailleurs aussi la seule page vraiment intéressante de cette ingrate et amphigourique partition. Le soliste **Philippe Borer** y a également connu ses plus inspirés instants, grâce à une sonorité superbement colorée.

Dans les pages de Johann Strauss fils (*Baron tzigane* et *Valse de l'Empereur*), les cordes sont mises à rude épreuve et c'est là une musique très difficile à « réussir », contrairement à ce qu'on croit. Mais le chef Valentin

d'une délectable obstination, avec des timbales acérées à souhait. Le dernier mouvement — celui de l'Ode à la joie — a commencé de bien molle manière, mais le fameux thème a été introduit avec une belle ferveur. Et surtout, les chœurs du Théâtre Wielki de Varsovie ont fait sensation, par leur puissance dominée, leur intensité lyrique et leur impeccable rythmique, de même que le quatuor solistique, dominé par un extraordinaire soprano, **Izabella Klosinska**, au timbre de feu.

Un clavier



Interpress

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Per aspera ad astra

I H S V

JEAN-FREDERIC PERRENOUD

(1912 - 1988)

JEAN-FREDERIC PERRENOUD, d'origine suisse française, a vécu tant en son pays qu'à l'étranger, menant de front des études musicales étendues, hors conservatoire, et des études universitaires (Neuchâtel, Genève, Bâle, Londres); mais c'est dans sa terre natale, la montagne jurassienne, qu'il travaille: d'où le caractère de retour aux sources, aux forces élémentaires et originelles, qui caractérise sa musique.

Ce n'est qu'à l'âge de 35 ans, après avoir composé un grand nombre d'oeuvres, que Jean-Frédéric Perrenoud signe son opus premier: les "Initiales", huit pièces pour le piano. Dès'lors, sans discontinuer, il bâtit une oeuvre importante (qui sera d'abord reconnue à Londres et jouée à la B.B.C.), mais qu'il laisse généralement "sur le métier", s'abstenant de la faire connaître jusqu'à ce qu'elle le satisfasse pleinement.

La musique de Perrenoud n'obéit pas au système tonal mais repose pourtant sur une puissante tonalité. C'est dans le domaine de ce qu'il a nommé le "rythme dimensionnel" que son apport est décisif. Cependant son harmonie et sa mélodie revêtent aussi un caractère très marqué qui fait de ce langage une expression de l'existentiel et du transcendant. Un critique en a dit: "C'est un langage de visionnaire, toujours "signifiant" et d'une absolue sincérité, un langage moderne, parfois très dense et pourtant accessible à chacun."

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Concerto pour Violon et Orchestre op. 56

(déd. à Ph. Borer)

Un violon tour à tour prométhéen, élégiaque, passionné et mystique voyage ici dans les paysages envoûtants de la partie orchestrale. La terre jurassienne, les forêts - cathédrales sont à la source de l'inspiration du Musicien. Sa pensée s'y traduit dans le chant du violon qui parle un langage terrestre et symbolique à la fois.

J. de V.

Hobart, 22nd December, 1988